

A "Problem" Sculptress

Newest Statues By Miss Kuhne Beveridge, the American Artist, Who Endeavors to Model the Human Passions and Tragedies in Clay

By J. Bergstahl
The Distinguished Art Critic.

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"I BELIEVE," said Kuhne Beveridge, the American sculptress, whom I visited in her Munich studio to-day, as she showed me her latest works, executed since the outbreak of the war, "in dealing with the world simply. Humanity is mostly born with a trend toward the good—but Mother Earth is beautiful and warm, and even the vilest things buried in her become purified. Nature, knowing all, pardons all.

"I endeavored in my group, 'The Vampire,' which excited not only interest but much opposition several years ago, particularly by Mr. Comstock, to show that sexuality is the cause of all action and of all the wonders of nature and in life.

"I do not mean to shock or offend by the word sexuality. I do not thereby mean sin or stupidity, both of which invariably bring regret. But what I do mean is the wonderful mystery, the divine unrest of Nature. I should like to tear the veil of hypocrisy away and show all the marvelous miracles of life. We are always seeking to perfect, and yet it is the human Human who is so lovable, so interesting. A perfect man or woman would bore us beyond words. It is the weakness in others that endears them to us.

A Strange Sculpture of Life's Great Tragedy.

"This statue of a young girl holding a skull in her hands is called the 'Lost Hour' or the 'Lost Opportunity.' Is not the greatest tragedy that—to have failed to grasp the opportunity? This next statue is 'The Fleeting Moment.' Keats's words:

"Stop and consider! Life is but a day, A fragile dewdrop on its perilous way, Inspired me in this work."

I stood long before this statue—the intense excitement of swift motion almost takes one's breath away. One is carried along at express speed—the figure vibrates—it lives—it runs.

Then Miss Beveridge showed me two portrait statuettes—the first a little English girl, extremely characteristic in a boyish, athletic attitude, the feet far apart, hands in the pockets, an impudent, little, aristocratic English face. Beside this statuette stood one of Scholz as Beckmesser as he sings in the Bayreuth. The personality of the singer and that of the role he portrays are most cleverly brought out.

The artist then showed me "Mental Science," a very unique example of her work. She said, as she pulled the white sheeting from the marble group: "I believe in mental science. I believe that mind completely dominates matter, and that faith can overcome all obstacles. The greatest secret in life is to learn to concentrate. This statue is 'Mind Over Matter.'"

Then Miss Beveridge showed me a bronze statue of Olive Sanden as "Salome." It was full of cruelty, passion and disdain—it was Salome. Can I say more?

Audacious Treatment of Marriage Problems.

"I will now show you a simple group of two human beings—it illustrates that when we love we live. It is called 'Possession.'"

"I fear," said the sculptor, and smiled as she led me into a second studio to two big marble groups, "that these works will hardly meet with the approval of my country women. I am, however, not illustrating the American woman's condition or temperament, but womanhood in general. This first group I call 'The Yoke.' Woman's yoke is man, and in this I have essayed to show his disdain of woman—but he needs her. They are chained together for all eternity and he cannot get on without her. I do not wish to humiliate the modern woman, but I firmly believe we love being under the yoke.

"This second statue is 'Marriage'—i. e., it is my conception of marriage—bound together, hands and feet—all action hampered, utter boredom, complete unhappiness. Perhaps it is very cynical, but I have never seen a happy marriage,

and I can only portray what I have seen, felt or imagined."

She turned and drew aside a curtain. "It is not every woman," she said, "who will show the world her greatest weakness, but this group I am about to show you illustrates mine."

I must say that the meaning of the dashing group before me, although it was full of purpose and action, remained

into her breast, and his convulsed, passionate left hand is strangling her. His face is only dimly seen in the background of the marble.

I remained silent before this most terrifying work and merely acknowledged that Kuhne Beveridge's greatest weakness must be her imagination.

"You have had enough," she said. "We will have some tea and I will introduce



"Cruel Hands"

A Remarkable Conception by Miss Beveridge of the Torture of a Woman's Heart.

an enigma to me until the artist explained it.

"It is," she said, "Inspiration.' The giantess Imagination is running away with the dwarf Reason. The woman is larger than the man, her quickness is greater than his strength, she pulls him with her—he wishes to remain at his work, but she drags him on to luxury. She is treacherous and greedy. One hand she holds out willing to sell herself for luxury. The woman here symbolizes Imagination. Now I will let you peep into my chamber of horrors, which will illustrate my theory of imagination. 'The Mystic Hands' is a work I did several years ago."

I drew back in horror, for in most realistic manner I saw a young woman struggling in the hands of an assassin. Out of a block of marble, in truly Rodinque manner, came the torso, arms and head of a woman struggling in agony, trying to free herself from the murderous hands of a ruffian. He holds in his right hand a stiletto, which he is about to press

you to my tower, where I spend the happiest of moments."

From a large studio we entered a circular tower with one large window overhanging a spacious garden, and with a small window deep in the thick wall, which reminded me of an old castle. The studios had been big, cold, simple rooms—the tower breathed femininity. A great, luscious pink couch with qualities of exquisite cushions in different and most harmonious greens—a corner bench along one side of the wall, and on the wall, excellent drawings and paintings.

"When we have had tea," she said, "I will show you my two greatest works—not works of imagination, just simple, big truths."

And after tea I saw them.

The first was "Maternity," a statue I shall never forget. A woman is courageously standing the tests of

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"The Lost Hour"

"The Uplifted Face of a Woman with a Skull in Her Hands."

"The Yoke"

"K Bread"

"The Fleeting Moment"

"Mental Science"

"Possession"

"The Vampire"

"The Fleeting Moment"

"The Fleeting Moment"

"The Fleeting Moment"

"The Fleeting Moment"

"The Fleeting Moment"

"The Fleeting Moment"

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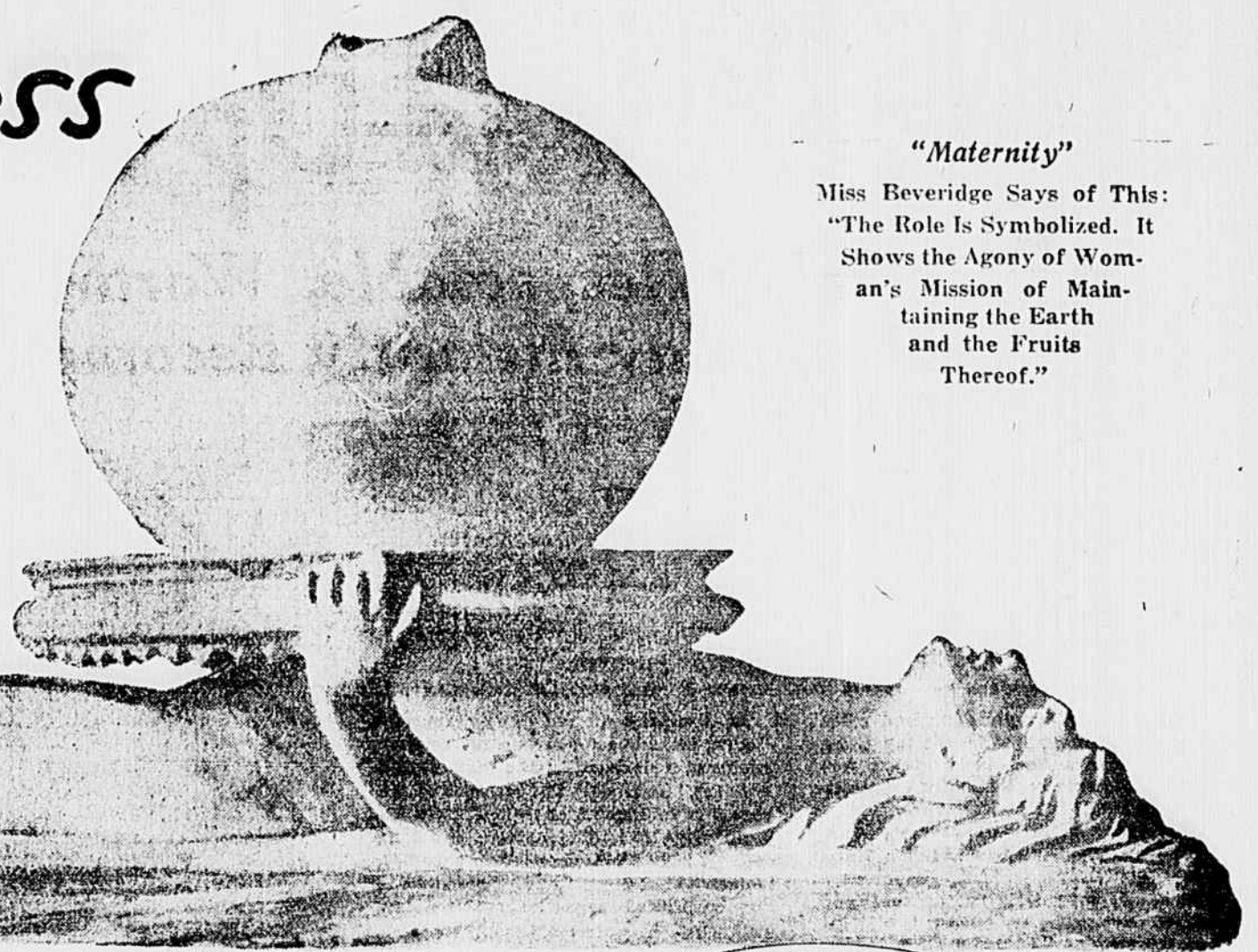
"The Fleeting Moment"

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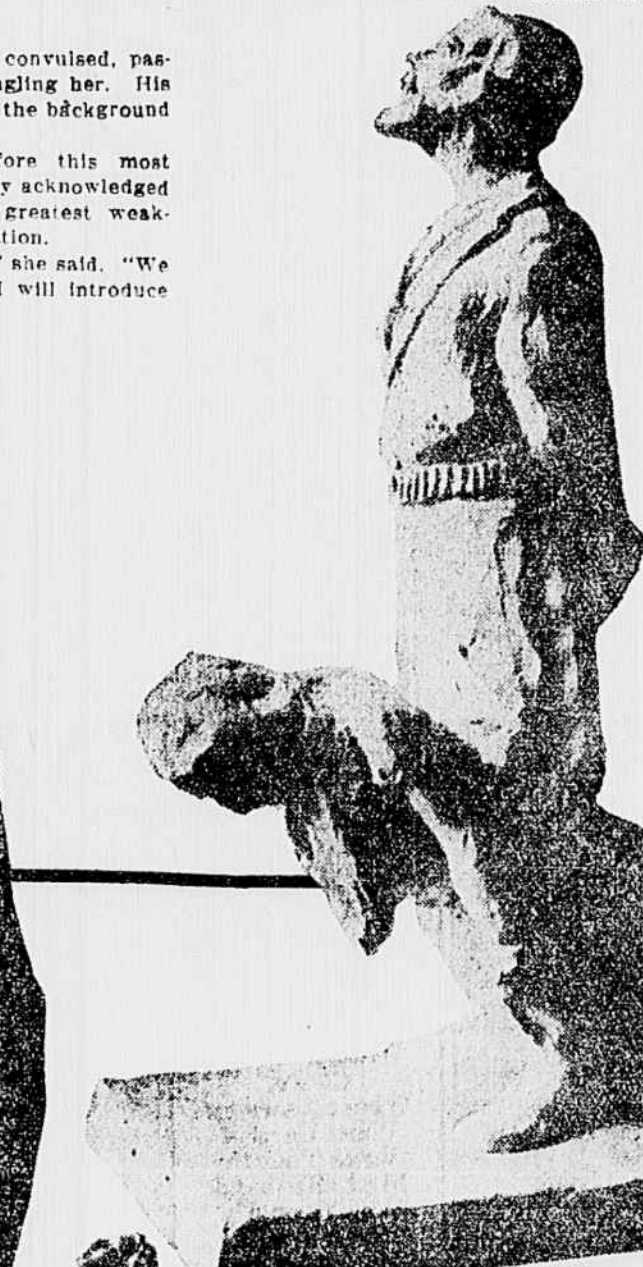
"The Fleeting Moment"

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"Maternity"

Miss Beveridge Says of This: "The Role Is Symbolized. It Shows the Agony of Woman's Mission of Maintaining the Earth and the Fruits Thereof."



"The Yoke"

A Statue by Miss Beveridge Showing "Man's Inherent Contempt for Woman. He Would Like to be Free but He Needs Her."

motherhood. The symbolized globe and the weight of the fruit denote what she must suffer, while the expression of her face shows that the pain is outbalanced by the supreme joy of maternity. My hostess explained: "The universal craving of every man and woman with whom I have come in contact since this awful war broke out has been to have children, and this universal longing for posterity inspired me to do this work. Now you are terribly tired," she continued, "but you must see my war monument. It is not dramatic, but it shows you one of Germany's greatest weapons and three of her bravest soldiers. The weapon I mean is K bread (war bread) and the soldiers are the women and children.

"It is in pity and admiration for a noble, grand nation that I have done this work. A nation that I have watched as a whole and individually during each day of this long war; a nation that has never failed



"K Bread"

A Beveridge War Monument.

in honor, in bravery or in faith. Faith in God, in the Emperor and in its own strength. I hope the children in the group will show how really good K bread is and that the size of the loaf will illustrate that there is plenty."

Some one once called Kuhne Beveridge a problem sculptor. I think she is.

What the Stars Promise for March

MARCH amply sustains her reputation for being a contrary month. Crashing notes will sound in various quarters, and the body politic will not be slow in responsive echoes.

The month enters under a Mars regime, which means unusual activity in channels ruled by that planet, such as metallic manufactures and defensive plans. A warlike spirit will show itself in official as well as civil circles. The munition industry takes on a new significance, and some well-defined plans will develop in that connection. But as regards the army, legislative parleys will be largely academic; the naval branch, herein ruled by Venus, benefits chiefly through the favor-mongers.

In more than one of the Southern States the official integrity is assailed. There is a strong probability of the assassination of a Governor in that section. Floods along the Gulf coast are threatened, with much peril to life and property. In the Canal Zone additional slides as well as other complications may be expected.

The Pacific States are greatly benefited and a creditable part of the naval appropriations will apply to the western coast.

From the weather standpoint March belies her reputation. Some very gracious temperatures mark the period, due largely to a preponderance of the Jupiter principle, which induces northerly air

currents, though not entirely free of moisture.

Specific incidents to be looked for on or near the following dates include:

March 1-2.—An unsavory development in local administration, involving the police or building department. A traffic company in difficulty; also an important forgery case.

March 3-6.—A new invention in the electrical field of benefit to undersea craft. The postal service favored by legislation. An ocean tragedy announced and a gasoline or oil explosion probable.

March 10-11.—Another ocean tragedy, church differences and a well-known dignitary criticised. Death of a prominent financier.

March 13-15.—An auspicious period generally. Strong market activity with upward tendencies. An international felicitation smooths the diplomatic path. Financial legislation receives public endorsement.

March 16-18.—Destructive storms along the coast and extending some distance inland.

March 24-29.—An important foreign negotiation gives satisfaction near the 28th. This period greatly favors the exchanges, money and industrial interests. Many important public improvements will be projected.

March 30-31.—Storms and many traffic casualties. Earthquake phenomena. Persons born in the early days of Jan-

uary, April, July or October of any year will have Saturn afflicting their natal sun during March, and will need to how to conservative lines and safeguard their health. Duplicity and secret enmity will threaten them. Similar conditions prevail if born in the Winters of 1850 or 1857, Falls of 1862 or 1863, last half of 1866, first half of 1867, Spring of 1868, in 1871, Spring of 1877, Fall of 1885, in 1886, or Spring or Summer of 1893.

Those born in the last week of January, March, May, July or between September 25 and October 5 of any year, will be under the favorable auspices of Jupiter during March, and should bring confidence and enterprise to their undertakings. They may expect preferment or promotion. Eligible females will have marital opportunities. The same applies if born in 1849, Summer or early Fall of 1856, in 1859, first half of 1860, Fall of 1861, in 1868, Summer of 1872, Winter of 1879, Fall of 1880, Summers of 1882 or 1887, Winter of 1884, Summers of 1888 or 1896.

Those whose anniversaries occur between the 4th and 9th of February, May, August or November will have to reckon with the capricious Uranus in both the domestic and business relations.

There is ill promise for the coming year of life if born in the first week of March. Good anniversaries are the 7th, 9th, 13th-15th, 19th-20th, 23d and 26th-29th.